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NEW ENGLAND HARMONY



CONTAINING,

A VARIETY OF *PSALM TUNES*, IN THREE AND FOUR PARTS, ADAPTED TO ALL
METRES: ALSO, A NUMBER OF *SET PIECES*, OF SEVERAL VERSES EACH,
TOGETHER WITH A NUMBER OF *ANTHEMS*.

——
BY TIMOTHY SWAN.
——

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1801.

The RUDIMENTS of VOCAL MUSIC.

The GAMUT, or FIRST SCALE, with FLATS and SHARPS.

THIS character  is called the G Cliff, always standing on the second line of the Treble, Counter, and Tenor staves.

E	La.
D	Sol.
C	Fa.
B	Mi.
A	La.
G	Sol.
F	Fa.
E	La.

This Character  is called the F Cliff, standing on the fourth line, and used only in Bass.

G	Sol.
F	Fa.
E	La.
D	Sol.
C	Fa.
B	Mi.
A	La.
G	Sol.

Eight Notes in *Common Time*.

Eight Notes in *Triple Time*.



The image shows two musical examples. The first, 'Eight Notes in Common Time', consists of two staves (treble and bass clef) with a key signature of one flat (B-flat). The melody is written in eighth notes, starting on G4 and descending to G3. The second, 'Eight Notes in Triple Time', also consists of two staves with a key signature of one flat. The melody is written in eighth notes, starting on G4 and descending to G3, with a '3' over the first measure indicating a triplet.

RULES to find the MI, by FLATS and SHARPS.

B, is called the natural place for	MI	If F be <i>sharp</i> , Mi is in	F
But if B be <i>flat</i> , Mi is in	E	If F and C, Mi is in	C
if B and E, Mi is in	A	F, C and G, Mi is in	G
B, E and A, Mi is in	D	F, C, G and D, Mi is in	D
B, E, A and D, Mi is in	G	F, C, G, D and A, Mi is in	A
B, E, A, D and G, Mi is in	C		

FLATS and SHARPS are considered as useless characters in Vocal Music, either accidental, or in transposing the *Mi*. But they are inserted in the following work, together with the *Cliffs*, in the first bar of each piece of Music, to accommodate those who would wish to make use of them.

Although setting accidental *flats* and *sharps* may be agreeable to the rules of counterpoint, when modulations are so formed as to require them, yet those modulations might be avoided, and others formed, that would render the melody and harmony equally expressive and pleasing.

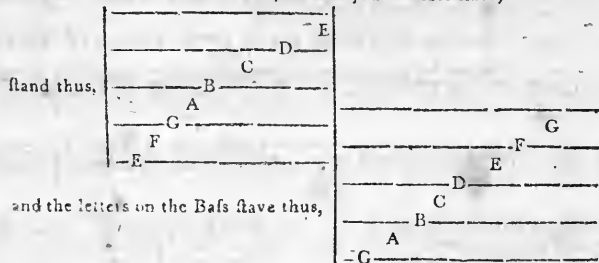
Flats and *sharps*, set at the beginning of Tunes, have no effect in regulating the *Mi*. The lines and spaces are flatted and sharp'd according to the situation of the *Mi*, if *Mi* is in F, it will raise it half a tone, the distance then between E and F will be a whole tone, and between F and G but half a tone; thus F is made *sharp* by placing *Mi* on it, and not by setting a *sharp* on F. When *Mi* is in B, the distance between A and B, is a whole tone, but when *Mi* is in E, the distance is but half a tone. This depression of B, is caused by the other half tone, which follows the *Mi* in regular order, and not by placing a *flat* on B. Thus if *Mi* is in F, F will be *sharp*, if *Mi* is in C, F and C will be *sharp*: and if *Mi* is in E, B will be *flat*, if *Mi* is in A, B and E will be *flat*, &c.

	SEMIBREVE.	MINIMS.	CROTCHETS.	QUAVERS.	SEMIQUAVERS.	DEMISEMIQUAVERS.
Notes						
Refts.						

A Semibreve is equal in length of time, to two Minims, or four Crotchets, or eight Quavers, or sixteen Semiquavers, or thirty-two Demisemiquavers. Rests are marks of silence of the same length of time as the Notes for which they stand.

EXPLANATION of the SECOND SCALE.

THE five lines with their spaces on which Music is written, are called a staff. These lines and spaces are represented by the first seven letters of the Alphabet. The letters on the Tenor, Counter, and Treble staff,



Which shows that G, in the upper space of the Bass staff, is the same pitch with G on the second line in the Tenor, Counter and Treble. The letters B, MA, C and T, are placed at the beginning of Tunes, to distinguish the parts, and point out the *Mi*. The letter B, is used for the Bass, MA, for the Tenor, C, for the Counter, and T, for the Treble, and always stand on the *Mi* line or space. These characters occupy the second bar of each piece of Music. When the letter A is moved from the Tenor staff to another part, it denotes that the part to which it is moved, has the Air of the Tune. The Tenor is considered as the leading part, and should always sing where the letter M stands, whether A is annexed to it or not.

EIGHT NOTES.



THERE are only seven distinct natural sounds or tones, (every eighth being the same) five of which are whole tones, the others two which are between *mi* and *fa*, and *la* and *fa*, are half tones. *Mi* is the governing tone in Vocal Music, and is placed in different parts of the staff, for the sake of variety, the other half tone follows in regular order, always keeping the same distance. In raising the notes from *Mi* you sound twice *Fa*, *Sol*, *La*, and in falling, twice *La*, *Sol*, *Fa*, then comes *Mi* either way.

The following SCALE shows where the two half tones are in every remove of the *Mi*.

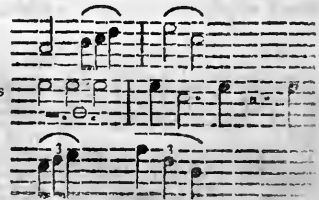



CHARACTERS and EXPLANATIONS.


Slur, — Shows that all the Notes over which it is drawn, are to be sung with one syllable,


Point, . at the right hand of a Note or Rest, makes it half as long again. A Semibreve pointed, as long as three Minims, &c.

Figure 3 over or under any three Notes, shows that they are to be sounded as quick as two such, without the figure 3.





Brace  Shows how many parts are sung together.

Single Bar,  divides the time into equal parts, each division containing time equally alike, and according to the Mood.

Ledger line,  is added to accommodate Notes that extend above or below the staff.

Repeat ;S: Shows that the strain is to be sung over again, from the Note over which it is set.

Choofing Notes,  Are such as stand one over the other, in the same staff. When such Notes occur, the performer takes his choice.

Clofe  Denotes the tune is ended.

Sounds, consisting of several parts of a Bar, that begin with an unaccented part, are called *Syncopated Notes*. Two notes that are tied with a Slur across the Bar, and are on the same line or space, are founded as one note, and are called *Continued*, or *Protracted Notes*. When those Notes commence with an unaccented part they are Syncopated.

SYNCOPIATED NOTES.

PROTRACTED NOTES.



MOODS in COMMON TIME.

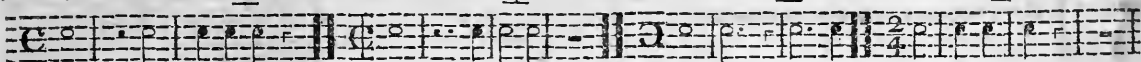
vii

First Mood, $\overline{\text{C}}$

Second Mood, $\overline{\text{C}}$

Third Mood, $\overline{\text{C}}$

Fourth Mood, $\overline{\frac{2}{4}}$



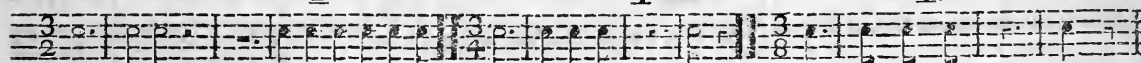
Common Time, is measured by even numbers or beats in a Bar. The three first Moods contain one Semibreve, or other Notes or Rests, equal to it, in each bar. The First Mood is performed in the time of four seconds in a bar: The Second Mood in three seconds, and the third Mood in two seconds. The fourth Mood has a Minim for a measure note, each bar containing that, or other Notes or Rests equal to it, and is performed in the time of about one second and a half.

TRIPLE TIME MOODS.

First Mood, $\overline{\frac{3}{4}}$

Second Mood, $\overline{\frac{3}{4}}$

Third Mood, $\overline{\frac{3}{8}}$



Triple Time, is measured by odd numbers or beats in a bar. The First Mood has a pointed Semibreve for a Measure note, containing that or other Notes or Rests equal to it, in each bar, and is commonly performed in the time of three seconds. The Second Mood, has a pointed Minim for a measure note, and is beat a third quicker than the First Mood. The Third Mood has a pointed Crotchet for a measure note, and is beat a third quicker than the Second Mood.

COMPOUND MOODS.

First Mood, $\overline{\frac{6}{4}}$

Second Mood, $\overline{\frac{6}{8}}$



First Mood Compound Time, has two pointed Minims, or six Crotchets in a bar, or other Notes or Rests equal to them, each bar containing two seconds of time. The Second Mood has two pointed Crotchets, or six Quavers in a bar, or the amount in other Notes or Rests, and is beat a third quicker.

BEATING TIME.

BARS in the first and second Moods of Common Time in beating are divided into four equal parts and beat in this manner. In the first of the bar, let the ends of the fingers fall on some fixed place, then the heel of the hand, thirdly, close the fingers gently, then open the hand, raising it a little at the same time. This completes the Bar. The third and fourth Moods in Common Time, and the two Moods of Compound Time, have two beats in each bar, one down, and the other up. *Triple Time* is beat by letting the ends of the fingers fall as in common time at the first part of the bar, then the heel of the hand, thirdly raise the hand, which finishes the bar. The hand falls at the beginning of every bar, in all Moods of time, and should never rise but once in a Bar.

But, such is the diversity of opinion, concerning Time, that it is extremely difficult to say what shall be the standard; that is, how quick or slow we should move in the different Moods of Time. This, therefore must be left to the judicious Teacher or performer who will be dictated by the subject, and move in the different Moods of time according to the best of his judgment.

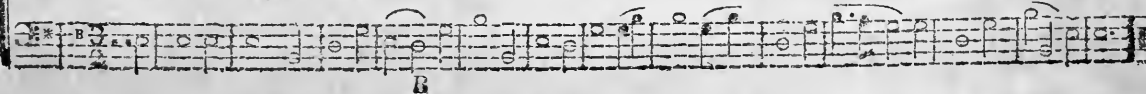
ERRATA.—P. 31, 2d Counter staff, 2d bar, for crotchets on G & A, sing B & A.—P. 39, Tenor, 3d bar, a crotchet on D, should be on C.—P. 41, 2d Tenor staff, 6th note from the close, should be on A.—P. 46, 2d Treble staff, 7th note from close, for a Minima on E, insert a Crotchet on E.—P. 60, 1st Counter staff, 11th bar, a Minima on A, should be on G. 2d Treble staff, 4th note from the end, should be on D.—P. 64, 1st Treble staff, 3d note, should be on A. 1st Tenor staff, 7th note should be on A. 2d Bass staff, 11th bar, for a Quaver on E, insert one on C.—P. 79, 2d Tenor staff, 4th note, should be on A.

NEW ENGLAND HARMONY.

Pownal. S. M.



Sure there's a righteous God, Nor is re-ligion vain; Tho' men of vice may boast a - loud, And men of grace complain.



London. L. M.

The musical score is written on four systems of staves. The first system consists of two staves. The second system also consists of two staves, with the lyrics 'To usher in the glorious day,' written below the lower staff. The third system consists of two staves, with the lyrics 'Methinks I hear the heav'n's resound, And all the earth ex-ult-ing ring, And hail the' written below the lower staff. The fourth system consists of two staves, with the lyrics 'spotless infant King. To usher in this glorious day, And hail the spotless infant King. And hail the spotless infant King.' written below the lower staff. The music is written in a style typical of 18th-century hymnals, with a key signature of one flat (B-flat) and a common time signature (C). The notation includes various note values, rests, and bar lines.

To usher in the glorious day,

Methinks I hear the heav'n's resound, And all the earth ex-ult-ing ring, And hail the

spotless infant King. To usher in this glorious day, And hail the spotless infant King. And hail the spotless infant King.

Upton. P. M.

11

The first system of the musical score consists of four staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 6/4. It begins with a 'T' time signature. The second staff is a treble clef with a key signature of one flat and a time signature of 6/4. The third staff is a treble clef with a key signature of one flat and a time signature of 6/4, with a 'MA' marking below the first measure. The fourth staff is a bass clef with a key signature of one flat and a time signature of 6/4. The lyrics 'Tis finish'd 'tis done, The spirit is fled, The pris'ner is gone, The christian is dead.' are written below the staves, with the word 'dead.' underlined and enclosed in a bracket.

'Tis finish'd 'tis done, The spirit is fled, The pris'ner is gone, The christian is dead.

The second system of the musical score consists of four staves. The first staff is a treble clef with a key signature of one flat and a time signature of 6/4. The second staff is a treble clef with a key signature of one flat and a time signature of 6/4. The third staff is a treble clef with a key signature of one flat and a time signature of 6/4. The fourth staff is a bass clef with a key signature of one flat and a time signature of 6/4. The lyrics 'The christian is living in Jesus' love and gladly re - ceiv - ing a king - dom a bove.' are written below the staves, with 're - ceiv - ing' hyphenated.

The christian is living in Jesus' love and gladly re - ceiv - ing a king - dom a bove.

Arnon. C. M.

Great God to thine almighty love, What honors shall we raise, Nor all the world's songs above, Can render equal praise. Can render equal praise.

Washington. L. M.

O may the memory of thy name, inspire our armies for the fight, Our foes shall fall and rise with

Washington. Continued.

13

Now save us Lord, &c.

Now save us Lord, &c.

Home, Or quit the field with reward flight. Now save us Lord, from slavish fears, Now let our horses be firm and

Now save us, &c.

Strong, Till thy sal - va - tion shall ap - pear, And joy and triumph raise the song, And joy and triumph raise the song.

And joy, &c. And joy, &c.

The first system of the musical score consists of four staves. The top three staves are for vocal parts (Soprano, Alto, and Tenor) and the bottom staff is for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics for this system are: "O come let us join, to - geth - er combine, To praise our dear Saviour our Master divine, Him".

O come let us join, to - geth - er combine, To praise our dear Saviour our Master divine, Him

The second system of the musical score continues the composition with four staves. The vocal parts and piano accompaniment continue. The lyrics for this system are: "let us a - dore, who cover'd with gore, Late hanged on Calv'ry both wounded and poor." The system concludes with a double bar line.

let us a - dore, who cover'd with gore, Late hanged on Calv'ry both wounded and poor.

Leeds. C. M.

15

Dread sov - reign let my e - ven - ing song, Like ho - - ly tri - - nite rise, Af -

sist the offerings of my tongue To reach the lof - ty skies To - reach the lof - ty skies.

The Lord Jehovah reigns and royal state maintains, His head with awful glories Crown'd Array'd in robes of light Begirt with sovereign

might, And rays of majesty a - round, Begirt with sovereign might, And rays of Majesty a - round.

Now to the Lord a noble song, Awake my soul a - wake my tongue; Hosanna to th-

E - ter-nal name, And all his boundless love proclaim. And all his boundless love proclaim.

Burwick. L. M.

Now for a tune of lov - ty praise, To great Je - ho - vah's e - qual son; A-

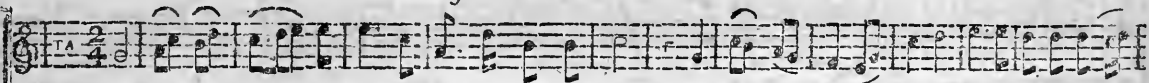
The first system of the musical score consists of four staves. The top staff is a treble clef with a 'T' time signature and a 3/2 time signature. The second staff is a treble clef with an 'M' time signature and a 3/2 time signature. The third and fourth staves are bass clefs with a 'B' time signature and a 3/2 time signature. The lyrics are written below the staves, with the first line of lyrics corresponding to the first system.

wake wy voice in heavenly lays, Tell the loud wonders he hath done. Tell the loud wonders he hath done.

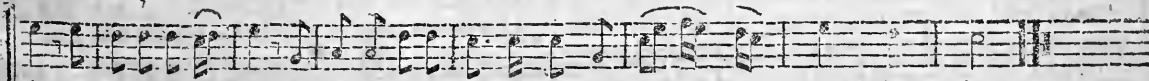
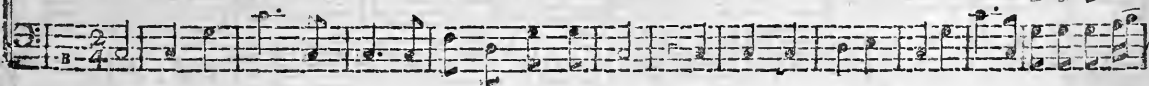
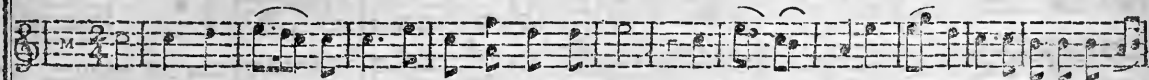
The second system of the musical score consists of four staves. The top staff is a treble clef. The second staff is a treble clef. The third and fourth staves are bass clefs. The lyrics are written below the staves, with the second line of lyrics corresponding to the second system.

Kinsale. S. M.

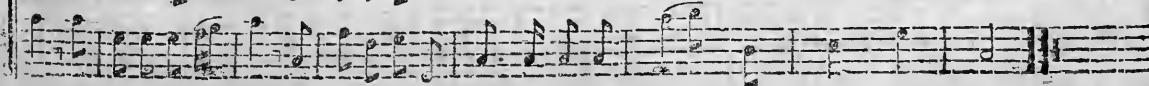
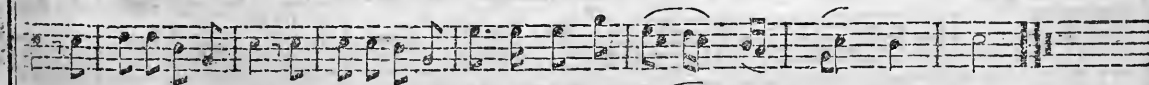
19



Raise your tri - umph - ant songs, To an im - mor - tal tune ; Let the wide earth resound the deeds, Celestial grace has



done, Celestial grace has done. Let the wide earth resound the deeds Ce - lef - tial grace has done.



Concert Hall. C. M.

Let all the just to God with joy, Their cheerful voices raise; For well the righteous it becomes, To sing with glad songs of praise.

Let harp and psalter and lutes, In joyful concert meet; and new made songs of loud applause, The harmony complete.

The musical score is written on ten staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The last six staves are instrumental parts (Harp, Psalter, Lutes, etc.) with lyrics. The score is in common time (C) and features various musical notations including notes, rests, and dynamic markings.

Ten thousand, &c.

Ten thousand, &c.

MA Come let us join our cheerful songs, With angels round the throne; Ten thousand, &c.

Ten thousand thousand are their tongues, But all their joys are

Ten thousand, &c.

Ten thousand, &c.

Ten thousand thousand are their tongues, But all their joys are

que. Ten thousand thousand are their tongues, But all their joys are

Canaan. C. M.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is an alto clef with a key signature of one sharp (F#) and a 2/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The music is written in a common meter (C. M.) style, with a 2/4 time signature. The lyrics "How sweet the voice, how sweet the hand, That leads to pastures fair; To Canaan's milk and" are written below the staves.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is an alto clef with a key signature of one sharp (F#) and a 2/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The music is written in a common meter (C. M.) style, with a 2/4 time signature. The lyrics "honey land, Which God's own children share. Grace rich and free, most sweetly call, Directly come who will, Di-" are written below the staves.

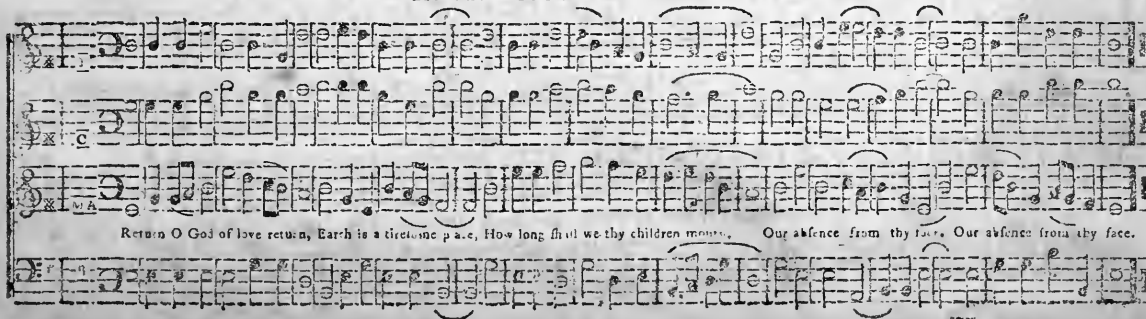
Canaan. Continued.

23



really come who will, Directly come who will, Just as you are, for Christ receives, Poor helpless sinners still. Poor helpless sinners still.

Ronda. C. M.



Return O God of love return, Earth is a tire some place, How long shall we thy children mourn, Our absence from thy face, Our absence from thy face.

Trinity. P. M.

TA 2/4

Come thou al-migh-ty King, Help us thy name to sing, H-p us to praise, Father all glo-rious, O'er all vic-

to-ri-ous, Come and reign over us, Come and reign over us, Come and reign over us, Artient of days.

Jesus our Lord arise,
Scatter our Enemies,
And make them fall;
Let thine Almighty aid,
Our sure defence be made,
Our souls on thee be stay'd,
Lord hear our call.

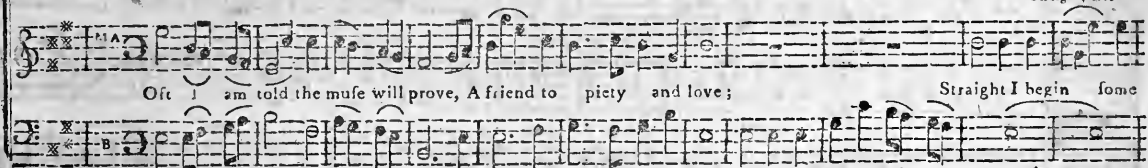
Come thou incarnate word,
Gird on thy mighty sword,
Our prayer attend.
Come and thy people bless,
And give thy word success,
Spirit of holiness,
On us descend.

Come holy comforter,
Thy sacred witness bear,
In this glad hour,
Thou who Almighty art,
Now rule in every heart,
And ne'er from us depart,
Spirit of power.

To the great one in three,
Eternal praises be,
Hence evermore,
His sovereign Majesty,
May we in glory see,
And to Eternity,
Love and Adore.



Straight, &c.



Oft I am told the muse will prove, A friend to piety and love;

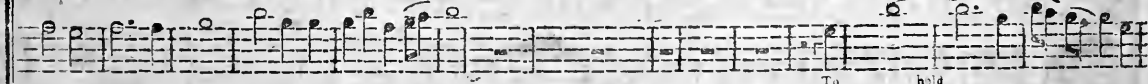
Straight I begin some

Straight I begin some sacred song,



Straight, &c.

And take my Saviour on my tongue.



sacred song, And take my Saviour on my tongue. Strangely I love his lovely face,



To hold the empty room in haste, At



And take my Saviour on my tongue,

To hold

the

D

Moreen. Continued.

chris, At last the chimes
 best the chime divide my heart, And the muse shares the great - est part.

Lyme. P. M.

Ad A
 Ye tribes of Adsum join, With heav'n and earth and seas, And offer No - ses di - vine, To your Cre - a - tor's

Lyme. Continued.

27

Ye ho - ly throng of an - gels bright in worlds of light be -

praise, Ye ho - ly throng of Angels bright, in worlds of light be - gin the song, In worlds of light, Be - gin the song.

Ye ho - ly throng of an - gels bright, in worlds of light, Begin the song.

Begin the song.

in the song.

Ye ho - ly throng of an - gels bright, in worlds of light, Be - gin the song.

Dream Like spring's, &c.
 Dream Like spring's, &c.
 MA Uncertain life how soon it flies, Dream of an hour how short our bloom; Like spring's gay verdure now we rise, Cut
 Dream of an hour how short our bloom, Like spring's, &c. Cut down
 Cut down, &c. Cut down, &c.
 Cut down tomb, Cut down, &c.
 down ere night to fill the tomb. Cut down ere night to fill the tomb.
 Cut

MA All ye bright ar-mies of the skies, Go worship where the Saviour lies; Angels and kings

Angels and kings, &c.

Angels and kings, Those Gods, &c.

zels and kings, Those Gods, &c.

before him bow, Those Gods on high and Gods below. Those Gods on high and Gods below.

Those Gods, &c.

Flanders. L. M.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a common time (C) signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature, with the letters 'MA' written above the first few notes. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The lyrics 'The saints shall flourish in his days, Drest in the robe of joy and' are written below the staves.

The saints shall flourish in his days, Drest in the robe of joy and

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The lyrics 'praise, Peace like a riv - er from his throne, Shall flow to nations yet unknown.' are written below the staves.

praise, Peace like a riv - er from his throne, Shall flow to nations yet unknown.

Quincy. C. M.

31

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The lyrics are: A - wake my soul to sound his praise, A - wake my heart to sing, Join

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The lyrics are: all my pow'rs the song to raise, And morn - ing incense bring.

Lutestring. C. M.

The first system of the musical score consists of four staves. The first three staves are in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The fourth staff is in bass clef with a key signature of one flat and a 3/4 time signature. The melody is written on the first three staves, and the bass line is on the fourth staff. The lyrics are written below the first three staves.

O^e God my heart is fol - ly bent to magnify thy name, My tongue with cheerful songs of praise, Shall

The second system of the musical score consists of four staves. The first three staves are in treble clef with a key signature of one flat and a 3/4 time signature. The fourth staff is in bass clef with a key signature of one flat and a 3/4 time signature. The melody is written on the first three staves, and the bass line is on the fourth staff. The lyrics are written below the first three staves.

c - e - ate thy fame. Awake my lute nor thou my harp, 2 by warbling notes us - lay,

Lutestring. Continued.

33



While I with ear-ly hymns of joy, Pre-vent the dawn-ing day. Pre-vent the dawn-ing day.

China. C M.



Why should we mourn departing friends, O shake at death's alarms, 'Tis but the voice which Jesus sends, To call them to his arms.

Our days are as the grass, Or like a morning flower, If one sharp blast

If one sharp blast, &c.

If one sharp blast, &c.

one sharp blast, &c.

sweep o'er the field, It withers in an hour. It withers in an hour.

Energy. C. M.

35

Attend our armies to the fight, And be their guardian God, In vain shall num'rous pow'rs unite, Against thy lifted

rod, Our troops beneath thy guiding hand, Shall gain a glad renown; 'Tis God who makes the feeble stand, And treads the mighty down.

Digby. C. M.

God - con - sole the sorrows of his saints. Their groans affect his ears, Thou hast a balm for

A bottle, &c. A bottle, &c. A bottle, &c.

A bottle, &c. A bottle, &c.

my com - plaint, A bottle for my tears, A bottle for my tears, A bottle for my tears.

A bottle, &c. A bottle, &c. A bottle, &c.

Scotland. S. M.

37

What

Since he is

MA The Lord my She herd is, I shall be well furpy'd, Since he is mine and I am his, Since he is mine

What can I want be - fide,

can I want be - fide, Since he is mine,

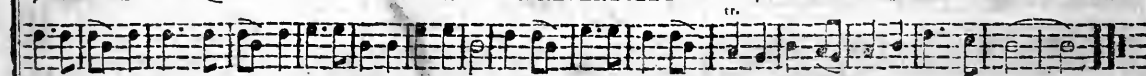
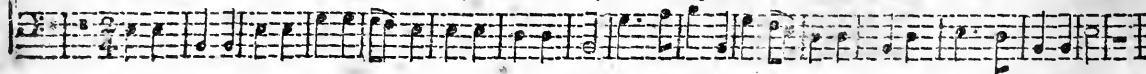
mine and I am his, What can I want be - fide, What can I want be - fide,

and I am his, What can I want be - fide, Since he is mine and I am his, What can I want be - fide.

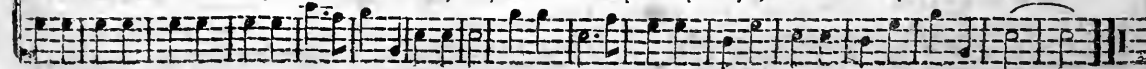
Since he is mine and I am his, What can I want be - fide. What can I want be - fide.



Wand'ring pilgrims, mourning christians, Weak and tempted lambs of Christ ; Who endure great trib - u - la - tion, And with sins are much distress'd.



Christ has sent me to invite you, To a rich and softly feast ; Let not shame nor pride prevent you, Come the sweet provision taste.



Rome. Continued.

39

2. If you feel a heart lamenting,
And bemoan your wretched case;
Come to Jesus Christ repenting,
He will grant you sweet release.
With your heart believing on him,
Love and serve him all your days;
Come, O! come to Christ and ask him,
He will give you gospel grace.

3. If your heart is unbelieving,
Doubting Jesus' pard'ning love;
Lie hard by Bethesda waiting,
Till the troubled waters move.
Tho' no mortal arm can help you,
All their efforts prove but talk;
Jesus, Jesus, faith unto you,
Rise take up your bed and walk.

4. If you will but claim his promise,
And forsake your unbelief;
Patient waiting, constant praying,
He will grant you full relief;
He will give you grace and glory,
All your wants shall be supply'd;
Canaan, Canaan lies before you,
Rise and cross the swelling tide.

5. Death shall not impede your comfort,
Christ shall guide you thro' the gloom;
Down he'll send the Heavenly concert,
To convey your spirit home.
There you'll reign with Christ in pleasure,
Free from every want and care;
Come O! come my blessed Saviour,
Fain my spirit would be there.

Lisbon. S. M.

In pal-a-ces of joy, In pal-a-ces of joy.

O let thy God and King, Thy sweetest thro'ts employ, The children shall his hon-ours sing. in pal-a-ces of joy.

Awake our drowsy souls, Shake off each hateful bond; The wonders of this day, O'er

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It begins with a '7A' marking. The middle staff is in treble clef with a key signature of one sharp and a time signature of 3/4, starting with an 'M' marking. The bottom staff is in bass clef with a key signature of one sharp and a time signature of 3/4, starting with a 'B' marking. The lyrics are written below the staves.

no - blest songs de - mand, Au - spi - cious morn thy blissful rays, Bright Seraphs hail in songs of praise.

The second system of the musical score also consists of three staves. The top staff continues the melody from the first system and includes performance markings: 'tr.' (trill) and 'tr.' (trill). The middle and bottom staves provide harmonic support. The lyrics are written below the staves.

Along the banks where Ebel's current flows, Our captive boat's in deep dispondence stay'd ;

While Zion's fall, &c.

While Zion's fall, &c.

While Zion's fall in sad remembrance role. Her friends her children mingled with the dead,

While Zion's fall, &c.

My sorrows like a flood, impatient of restraint; Into thy bosom O my God, Pours

Pours out a long com-

Pours Pours, &c.

Pours Pours out, &c.

out a long com - plaint. Pours out a long complaint. Pours out a long com - plaint.

plaint. Pours, &c. Pours, &c.

Florence. P. M. As the 48th Psalm.

43

Re-joice the lord is King, Your Lord and King a - - - - - dox, Mortals give thanks and glory, And triumph ex - - - - - more.

Lift up your hearts, Lift up your voice, Re-joice a - - - - - gain, I say re - - - - - joice.

Majesty. P. M.

He fram'd the globe, He built the sky, He made the shining world on high, And reigns complete in glory there.

His beams, &c. His beauties, &c.

His beams, &c. His beauties, &c.

His beams are maj-esty and high, His beauties how divinely bright,

His beams, &c.

Majesty. Continued.

45



Arlton. C. M.



Halifax. P. M. As the 122d Psalm.

Zion thrice hap- py place, A - - dorn'd with wondrous grace, And walls of strong embraces three round, In thee our trusts ap- pear To
 To pray, &c.
 To pray, &c.
 pray, and praise, and hear The sa - cred gos- pel's joy - ful found, The sa - - cred gos- pel's joy - ful found.
 To pray, and praise, and hear The sacred gospel's joyful found.

Portland. L, M,

Sweet is the work my God my King, To praise Thy name give thanks and sing; To

show Thy love by morning light, And talk of all Thy truth at night.

MA-
B

Ye birds of lofty wing, On high his pra - ce bear, Or sit on flow'ry boughs and sing, Your Maker's glory there. Ye

Ye creeping, &c.

Ye creeping ants, &c. And flies, &c. Praise, &c. Praise, &c.

Ye creeping ants and worms, &c. And flies, &c. Praise him, &c. Praise, &c.

creeping ants and worms, His various wisdom show, And flies in all your sinners' swarms, Praise him who dress'd you so. And flies in all your shining swarms, Praise him who dress'd you so.

And flies, &c. Praise And

Musical score for "Franklin. 8 & 8." The score is written for voice and piano. The vocal part is in the upper staves, and the piano accompaniment is in the lower staves. The key signature is one flat (B-flat), and the time signature is 3/8. The lyrics are written below the vocal staff.

Hofanna to Jesus on high, Another has enter'd his rest, Another is 'scap'd to the sky, And lodg'd in Im-man-u-el's breast.

The soul of a sinner is gone, To brighten the triumph above, Ex-alt-ed to Je-sus's throne, And clasp'd in the arms of his love.

Franklin. Continued.

51

(2)

How happy the Angels that fall,
Transported at Jesus' name,
The Saints whom he soonest shall call ;
To share in the feast of the Lamb,
No longer imprison'd in clay,
Who next from his dungeon shall fly,
Who first shall be summon'd away.
My merciful God, is it I ?

(8)

O Jesus, if this be thy will,
That suddenly I should depart,
Thy council of mercy reveal ;
And whisper the call to my heart :
O ! give me a signal to know,
If soon thou would'st have me to move,
And leave this dull body below.
And fly to the regions of Love.

Volta. S. M.

Your harps ye trembling saints, Down from the willows take, Loud to the praise of Christ our Lord, Bid ev'ry string awake. Bid ev'ry string awake.

Canton. L. M.

When marching to Thy blest abode, The wand'ring multitude survey'd The pompous state of Thine our God, in

Loud instruments bro't up the rear, Loud instruments bro't up the rear,

Sweet singing Levites led the van, Loud in - stru - ments bro't up the rear,

robes of majesty array'd.

Canton. Continued.

53

Between both troops a virgin train,

Sweet

Sweet

With voice and timbrel charm'd the ear.

Sweet

flag - ing

flag - ing, &c.

Sweet

flag - ing, &c.

flag - ing, &c.

Levites led the van, Loud instruments bro't up the rear, Between both troops a virgin train,

Between both troops, &c.

With voice and timbrel charm'd the ear.

Montague. L. M.

Ye sons of men with joy re - cord, The va - rious wonders of the Lord, And let his pow'r and good - ness sound, Thro'

Let the high heavens, &c.

Let the high heav'n, &c.

all your tribes the world a - round, Let the high heav'ns your songs invite, Those spacious fields of brilliant light, Where sun & moon & plan-ets roll Where

the high heav'n, &c.

Montague. Continued.

55

sun and moon and planets to - - il, And stars that glow from pole to pole.

sun, &c.

Pitflood. Six lines, 8 & 8.

The Lord my pasture shall prepare, And feed me with a shepherd's care, His presents shall my wants supply, And

Pitstown. Continued.

guard me with a watch-ful eye, My noon day walk he shall attend, And all my mid- - night hours de- - fend.

Leghorn. L. M.

Deep in our hearts let us re - - cord, The deep-er sor-rows of our Lords

Leghorn. Continued.

57

Behold the rising billows - ro - - - - - ll, To o - ver - whelm h's ho - ly soul.

Poland. L. M.

God of my life look gent'ly down, Behold the pain I feel, But I am dumb before thy throne, Nor dare dispute thy will.

H

Balloon. L. M.

Behold I fell before thy face, My only refuge is thy grace, No outward forms can make me clean, The leprosy lies

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The second and third staves are piano accompaniment in treble and bass clefs respectively. The fourth staff is a basso continuo line in bass clef with a key signature of one flat (Bb) and a 2/2 time signature. The lyrics are written below the piano accompaniment staves.

deep within. No bleeding bird, nor bleeding beast, Nor hyssop branch, nor sprinkling priest, Nor running brook, nor floods nor seas, Can wash the diurnal stain away.

The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics continue below the piano accompaniment staves.

Dover. L. M.

59

And like a robe his glory wears,

He in full majesty appears,

When cloth'd in his celestial rays,

My soul thy great Creator praise,

He in full majesty appears, And like a robe his glory wears, He in full majesty appears, And like a robe his glory wears,

He in full majesty appears, And like a robe his glory wears,

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The lyrics are written below the third staff.

Columbia trust the Lord, Thy foes in vain, Attempt thy re-in and enforce their reign, Had they prevail'd, Darkness had clois'd our eyes.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp. The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The lyrics are written below the third staff.

And death and silence had for-bid his praise, But we are sav'd and live let songs a-rise, Co-lum-bia blest the Lord who built the skies.

Rainbow. C. M.

61

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The lyrics are written below the staves: "The sea" appears under the second and third staves. "Tis by thy strength the mountains stand, God of e-ter-nal pow'r;" appears under the third staff. "The sea grows calm at" appears under the fourth staff.

The sea

The sea

"Tis by thy strength the mountains stand, God of e-ter-nal pow'r;

The sea grows calm at

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat. The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The lyrics are written below the staves: "The sea" appears under the second staff. "thy command, And tempests cease to roar." appears under the third staff. "And tempests cease to re - - - ar. And tempests cease to roar." appears under the fourth staff.

The sea

thy command, And tempests cease to roar.

And tempests cease to re - - - ar. And tempests cease to roar.

Bristol. L. M.

Who can this king of

MA Rejoice ye shining worlds on high, Behold the King of glo - ry high;

glo - ry be,

Who

Who can this king of

The migh - ty Lord the Sav - iour he, Who can this king of glo - ry be, The

Who can this king

Bristol. Continued.

63

can this king of glo - ry be, &c. Who can, &c.

glory be, &c. Who can, &c.

m'ghty Lord the Sav - iour he, Who can this king of glo - - - ry be, The m'gh - ty Lord the Sav - - iour he.

The first system consists of two vocal staves and a single-line instrumental staff. The lyrics are: "can this king of glo - ry be, &c. Who can, &c." The second system also has two vocal staves and a single-line instrumental staff. The lyrics are: "glory be, &c. Who can, &c." The third system features two vocal staves and a single-line instrumental staff. The lyrics are: "m'ghty Lord the Sav - iour he, Who can this king of glo - - - ry be, The m'gh - ty Lord the Sav - - iour he."

Spring. S. M.

Behold the morn'g sun, Begins h's glorious way; His beams thro' all the nations run, And life and light convey.

The musical score for "Spring. S. M." consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass), and the fourth staff is a single-line instrumental accompaniment. The lyrics are: "Behold the morn'g sun, Begins h's glorious way; His beams thro' all the nations run, And life and light convey."

The Seasons.


Musical score for "The Seasons." The score is written for a vocal part (soprano, alto, and tenor) and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The lyrics are:

Eternal source of ev'ry joy, Thy praise shall ev'ry voice employ, While we with - in thy courts ap-
 pear, And sing the bounties of the year, As worlds of glo - ry round thee to - ll thy hands sup-

The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like *tr.* (trill) and *3* (triple). The lyrics are placed below the vocal staves.


The Seasons. Continued.

65


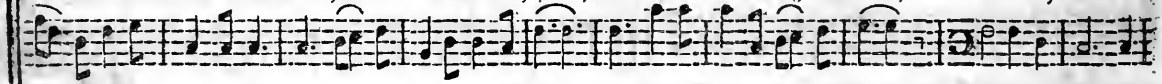


ports the stedfast pole, Thy hand supports the stedfast pole, Directs the sun what hour to rise, And darkness when to

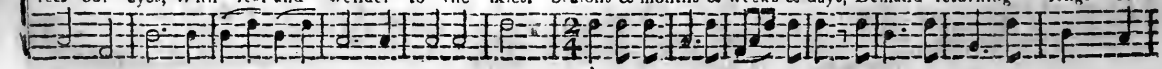
veil the skies. The flow'ry spring at thy command, Embalms the air and paints the lano; The blazing beams of summer shine, To

The Seasons. Continued.

raise the corn and cheer the vine. Thy hand in autumn richly pours, The copious fruits along the shores, While wintry storms di-



rest our eyes, With fear and wonder to the skies. Seasons & months & weeks & days, Demand returning songs of



The Seasons. Continued.


67

praise, The op'ning light and ev'ning shade, Shall see the cheerful homage paid. And Oh may our harmonious tongues, In

worlds unknown pursue the songs, pursue the songs, pursue the songs, pursue the songs pursue the songs, And in those brighter courts a-

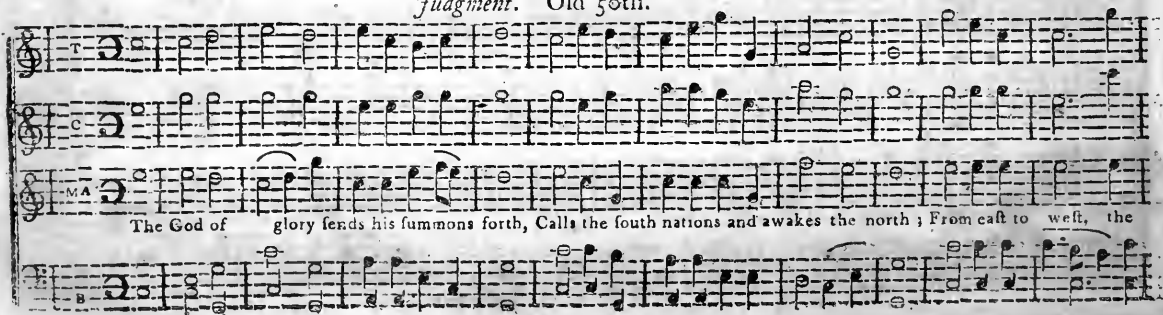
tr. *tr.* *3*

pursue, &c. *pursue, &c.*

The Seasons. Continued.


tr. tr.

dore, Where days & years revolve no more. Where days & years revolve no more. Where days and years revolve no more. no more.

Judgment. Old 50th.


The God of glory sends his summons forth, Calls the south nations and awakes the north; From east to west, the

Judgment. Continued.

69

sovereign orders spread, thro' distant worlds and regions of the dead. The trumpet sounds, - - - heav'n re-

Hell trembles,

joices, Lift up your heads ye saints with cheerful voices.

His vengeance sleeps no more.

No more shall atheists mock his long delay,

Judgment. Continued.

His vengeance sleeps no more. Behold the day, Behold the judge descends his guards are nigh, Tempest and fire at-

This musical system consists of three staves. The top staff is a vocal line with a treble clef and a 'T' time signature. The middle staff is a piano accompaniment with a bass clef. The bottom staff is a vocal line with a bass clef and an 'M.A.' marking. The lyrics are written below the bottom staff.

tend him down the sky, When God appears, All nature shall adore him, While sinners tremble, Saints rejoice before him, Heav'n earth &

This musical system also consists of three staves, continuing the vocal and piano parts from the first system. The lyrics continue below the bottom staff.

Judgment. Continued.

71

hell draw near Let all things come, To hear my jus - tice and the sinners doom, But gather first my saints the judge commands, Bring

them ye angels from their dis - tant lands, Bring them ye an - gels from their distant lands, When Christ re - - turns - wake ev'ry cheerful

Judgment. Continued.

passion, And shout shout shout, And shout ye saints he comes for your sal - va - - tion, Behold my cov - nant stands for - ev - er good.

This system contains four staves of music. The first staff is a vocal line with a treble clef and a key signature of one flat. The second staff is a piano accompaniment line with a bass clef. The third staff is a vocal line with a treble clef. The fourth staff is a piano accompaniment line with a bass clef. The lyrics are written below the third staff.

Scal'd by th'e - ter - nal sac - ri - fice in blood, And sign'd by all their names the Greek the Jew, Who paid tho

This system contains four staves of music. The first staff is a vocal line with a treble clef and a key signature of one flat. The second staff is a piano accompaniment line with a bass clef. The third staff is a vocal line with a treble clef. The fourth staff is a piano accompaniment line with a bass clef. The lyrics are written below the third staff.

Judgment. Continued.

73

ancient homage or the new. There's no distinction here, There's no distinction here. Join all your voices, Join all your

This musical system consists of four staves. The first two staves contain vocal parts with lyrics underneath. The third and fourth staves contain instrumental accompaniment. The lyrics are: 'ancient homage or the new. There's no distinction here, There's no distinction here. Join all your voices, Join all your'.

voic - es, And raise your heads ye Saints, For heav'n re - joic - es, Here saith the Lord ye an - gels spread their thrones, And

This musical system also consists of four staves. The first two staves contain vocal parts with lyrics underneath. The third and fourth staves contain instrumental accompaniment. The lyrics are: 'voic - es, And raise your heads ye Saints, For heav'n re - joic - es, Here saith the Lord ye an - gels spread their thrones, And'.

Judgment. Continued.

near the seat, my fav'rites and my sons, Come my redeem'd possess the joys prepar'd Ere time began 'tis

This system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment. The music is in a major key and 4/4 time.

your divine reward; 'Tis your divine reward; When Christ re - turns wake ev'ry cheerful passion, And

This system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment. The music continues in the same key and time signature.

Judgment. Continued.

75

Shout ye faints, And shout ye faints, he comes he comes, he comes for your sal - va - tion.

Calvary. C. M.

Infinite grief a - maz - ing woe, Behold my bleeding Lord, Hell and the Jews conspire his death, And

Calvary. Continued.

use the Roman sword. Oh, the sharp pangs, oh, the sharp pangs, of smarting pain, My dear Re - deem-er bore;

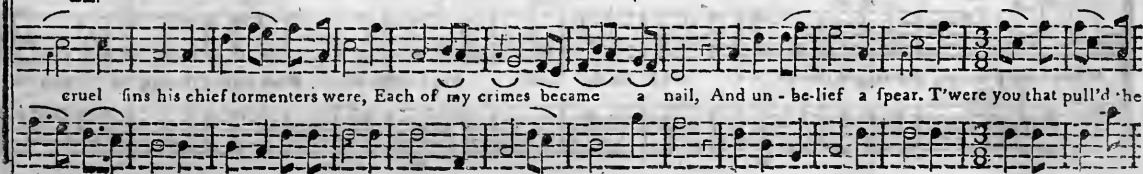
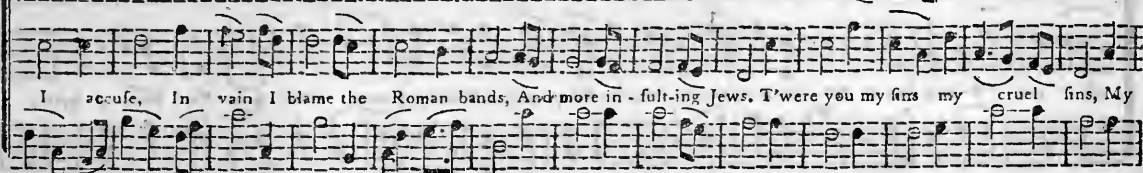
The first system of the musical score consists of two staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It contains the lyrics: "use the Roman sword. Oh, the sharp pangs, oh, the sharp pangs, of smarting pain, My dear Re - deem-er bore;". The bottom staff is a piano accompaniment line with a bass clef and a key signature of one flat. It features a steady eighth-note accompaniment pattern.

When knotty whips, and ragged thorns, His sacred body tore. But knotty whips, and ragged thorns, In vain do

The second system of the musical score also consists of two staves. The top staff continues the vocal line from the first system, with the lyrics: "When knotty whips, and ragged thorns, His sacred body tore. But knotty whips, and ragged thorns, In vain do". The bottom staff continues the piano accompaniment. This system includes time signature changes: it begins in 2/4, changes to 3/4, and then returns to 2/4.

Calvary. Continued.

77



Calvary. Continued.

vengeance down Upon his guiltless head, Break break my heart, oh burst mine eyes, mine eyes, And let my sorrows.

This musical system consists of four staves. The first two staves contain vocal parts with lyrics. The third and fourth staves contain instrumental accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are: "vengeance down Upon his guiltless head, Break break my heart, oh burst mine eyes, mine eyes, And let my sorrows."

bleed, bleed, bleed. Strike strike mighty grace my flinty soul, Till melting waters

This musical system also consists of four staves. The first two staves contain vocal parts with lyrics. The third and fourth staves contain instrumental accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are: "bleed, bleed, bleed. Strike strike mighty grace my flinty soul, Till melting waters"

Calvary. Continued.

79

tr.

flow, And deep re - pen - tance drown mine eyes, In un - dif - femb - led woe, woe, woe.

Thanksgiving. 7 & 7.

Meet and right it is to sing, Glory to our God and King; Meet in ev'ry time and place,

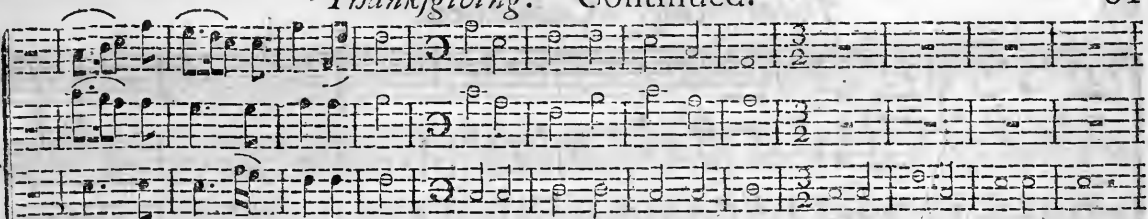
Thanksgiving. Continued.

The musical score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are printed below the staves, aligned with the corresponding musical phrases. The text is as follows:

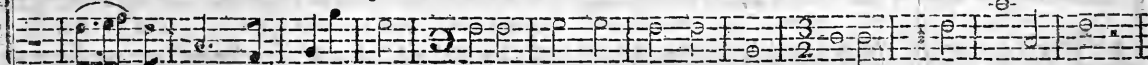
To rehearse his solemn praise. To rehearse his solemn praise. Join ye saints the song around, Join ye
Publish thro' the world abroad,
saints the song around, Angels help the cheerful sound, Praise and glory to the Lord.

Thanksgiving. Continued.

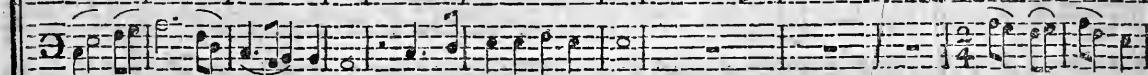
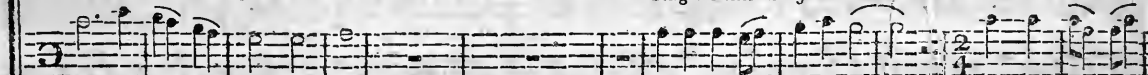
81



Praises here to Thee we give, Gracious Thou our thanks receive; Holy Father sov'reign Lord,

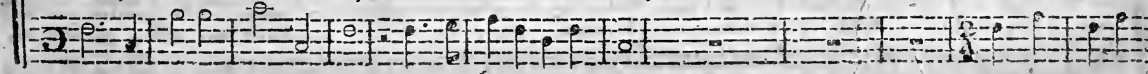


Sing we still in Jesus' name,



Ev'ry where be Thou ador'd, Tho' this wicked world exclaim,

Sing ye praises,



Thanksgiving. Continued.

to the Lord, Join to sing with one accord, Join to sing, Join to sing, Join to sing with one accord..

This block contains a four-part vocal setting. It consists of four staves of music. The lyrics are written below the staves, aligned with the vocal lines. The music is in a common time signature and features various musical notations including notes, rests, and phrasing slurs.

Egypt. C. M.

He call'd for darkness darkness came, Nature his summons knew; Each stream and

This block contains a four-part vocal setting. It consists of four staves of music. The lyrics are written below the staves, aligned with the vocal lines. The music is in a common time signature and features various musical notations including notes, rests, and phrasing slurs.

Egypt. Continued.

83

lake transform'd to blood, The wand'ring fishes flew. In putrid floods throughout the

land, The pest of frogs were bred, From noisome fens sent up to croak, At Pharoah's board & bed. At Pharoah's board & bed.

Solomon's Song.

The voice of my be-lov-ed foun-ds, While o'er the mountain tops he bounds, While o'er the mountain

He flies, And all my soul with

He flies, He flies exulting o'er the hills, And all my soul with

tops he bounds; He flies ex-ult-ing o'er the hill, o'er the hills, And all my soul with

He flies He flies ex-ult-ing o'er the hills, And all my soul with transport flies. He

Solomon's Song. Continued.

85



Solomon's Song. Continued.

rise my love and come away. Arise my love and come away. come away, come away. Gently

doth he chide my stay, Arise my love and come a - way. come a - way, come a - way. Gently

enth be

Solomon's Song. Continued.

87

doth he chide my stay, Rise my love and come a - way, come a - way, come a - way.

Gent - ly doth he chide my stay, Rise my love and come a - - way.

Rofs. C. M.

As pants the Hart for cooling streams, When heated in the chafe, So longs my soul O God for thee, And

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp and a 'MA' marking. The bottom staff is a bass clef with a key signature of one sharp. The music is written in common time (C) and features various note values including half notes, quarter notes, and eighth notes, with some measures containing rests.

thy re - fresh - ing grace, For thee my God the liv - ing God, My thirsty soul doth pine. O when shall I behold thy face, Thou maj - esty de - vine.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp. The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The bottom staff is a bass clef with a key signature of one sharp. The music continues with various note values and rests, ending with a double bar line.

Anthem. From 150th Psalm.

89

[illegible]

Anthem. Continued.

praise him with harps mel - o - dious noise,

And gentle psaltry's silver

Praise him with harps, praise him with harps, praise him with harps melodious noise, And gentle psaltry's

And gentle psaltry's silver sound, Let virgin troops soft timbrels bring, And some with graceful motions dance,

sound, silver sound,

sil - ver sound, sil - ver sound,

And some with graceful mo - tions

silver sound,

Anthem. Continued.

91

And some with grace - ful motions dance,

dance, And some with graceful motions dance, Let instruments of various strings, With organs join his praise advance,

With organs join his praise as -

With or - gans join his praise advance, With or - gans

With or - gans join, his praise advance, With or - gans join,

With or - gans join, With or - gans join, his praise advance, With organs join -

With organs join, With organs join his praise advance, With or - - - - - gans join, With

22115071. Continued.

join, With or - gans join his praise advance. With or - gans join, With or - gans
With organs join his praise advance, his praise advance, With organs join his praise advance. With or -
- n, With organs join, With organs join his praise advance. With or - gans or - gans join, With organs join, With
organs join, With organs join his praise advance, With or - gans join, With
or - gans join, With or - gans join, With organs join his praise advance, his praise ad - vance, his praise advance.
gans join, With organs join his praise advance, his praise ad - vance, With or - gans join his praise ad - vance.
or - gans organs join, With or - gans join his praise advance, his praise advance, his praise advance.
join, With or - gans organs join With organs join his praise advance, his praise advance.

Anthem. Continued.

93

Hal - le - lu jah, Hal - le - lu jah, Praise the Lord, A men, Amen, A - men.

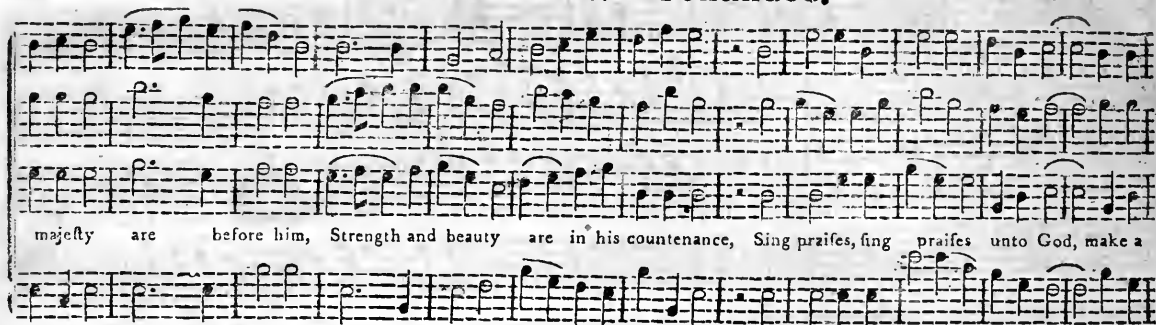
Amen, Amen, A - - - men.

Amen, Amen, A men.

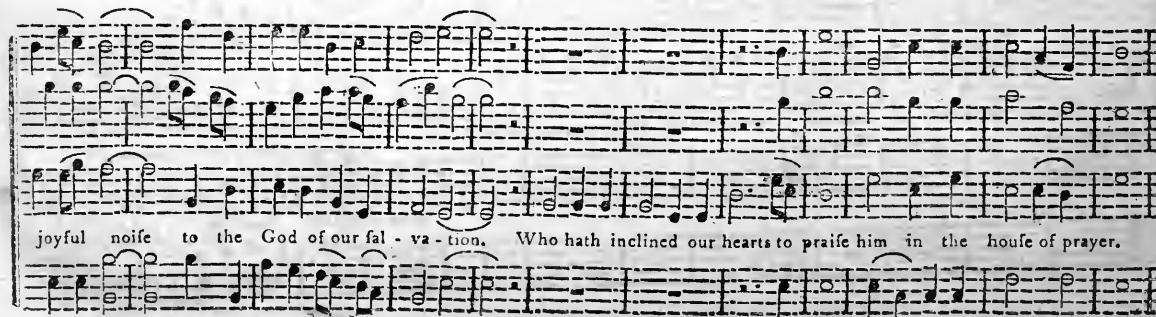
Amen, Amen, A - - - men.

Dedication Anthem.

The Lord reigneth, The Lord reigneth let the earth rejoice, let the multitude of the nations be glad, Honor an d

Dedication Anthem. Continued.

majesty are before him, Strength and beauty are in his countenance, Sing praises, sing praises unto God, make a



joyful noise to the God of our sal - va - tion. Who hath inclined our hearts to praise him in the house of prayer.

Dedication Anthem. Continued.

95

But will God indeed dwell on earth, will he affix his name un - to the temple which men have builded?

Behold the heav'n of heav'ns cannot contain Thee, cannot contain Thee,

How much less then this house? And

Dedication Anthem. Continued.

now Lord our eyes are unto Thee for Thy blessing, have Thou respect to the pray'r of Thy servants, hear Thou our supplication, hear, &c.

Thou our hear Thou our suppli - ca - tion, May Thine eyes be ever o - pen to this temple, may Thine honor at all

Thou our

Dedication Anthem. Continued.

97

times dwell here,

May this house which is call - ed by Thy name, And which has been de-vot-ed to the God of peace, Ev - - er be the seat of peace

They shall prof - per who seek its wel - fare,

Let all pray for the peace of Zi - - on.

of her - me - ny and joy.

Dedication Anthem. Continued.

May they on sight of this house forget their hatred and be u-nit-ed in the bonds of peace. Peace be within these sacred walls,

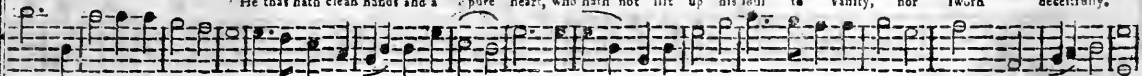
Who shall en-ter into the congregation of the Lord,
Peace be within these sacred walls, Love & friendship be ye constant guests.

Dedication Anthem. Continued.

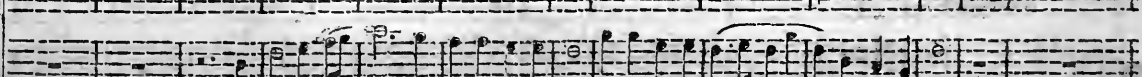
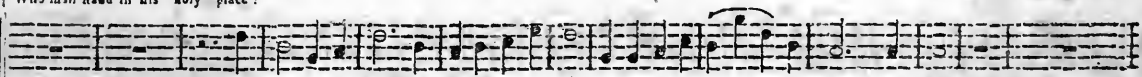
99



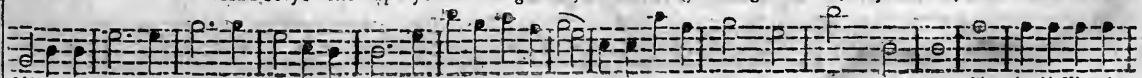
He that hath clean hands and a pure heart, who hath not lift up his soul to vanity, nor sworn deceitfully.



Who shall stand in his holy place?



And be ye lift up ye everlasting doors, that the King of glory may come in,



Lift up your heads ye gates,

Who is this King of

Dedication Anthem. Continued.

The Lord, The Lord, strong and mighty, strong and mighty, the Lord mighty in Bat - tle, mighty in battle. Lift
glory? Who?

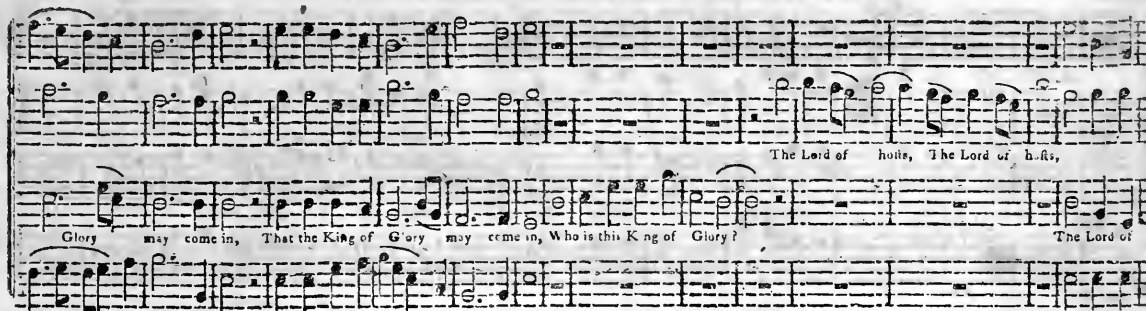
MA-
B-

Even, &c.

Lift up your heads,
up your heads O ye gates, Ye ev - er - last-ing doors, that the King of Glory may come in, that the King of
Even lift them up,

Dedication Anthem. Continued.

101



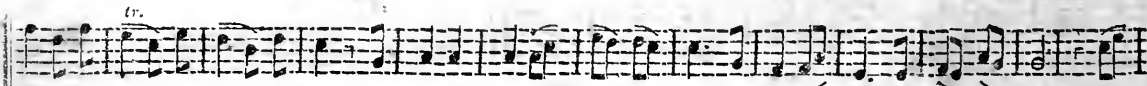
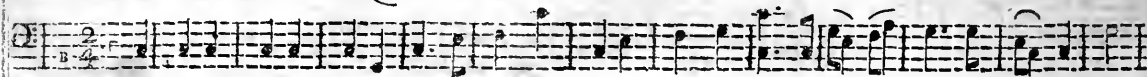
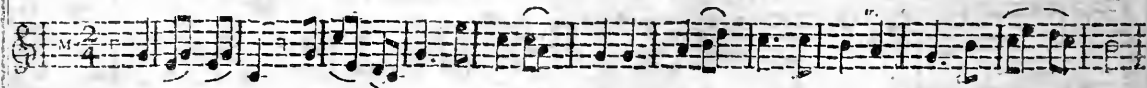
The Lord of hosts, The Lord of hosts,
Glory may come in, That the King of Glory may come in, Who is this King of Glory? The Lord of



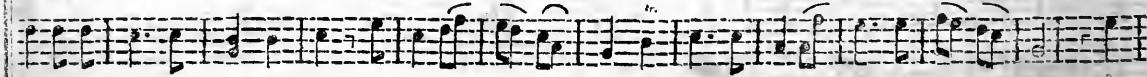
Hosts He is the King of Glory, He is the King of Glory, Hal-le - lu - jah, Hal - le - lu - jah, Amen, A - - - men.



From all that dwell below the skies, Let the Cre - a - tor's praise arise, Let the Re - deem-er's name be sung,



Thro' ev'ry land by ev'ry tongue. Eternal are Thy mercies Lord, Eternal truth attends Thy word, Thy



Verona. Continued.

103

loud.

praise shall sound from shore to shore, Till suns shall rise and set no more. Till suns shall rise and set no

more. Till suns shall rise and set no more.

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Baruch
April 1907
M.H.

